

ISTITUTO ITALIANO ANTONIO VIVALDI

TOMO 318.º

ANTONIO VIVALDI

CONCERTO IN DO MAGGIORE

PER 2 FLAUTI, 2 SALMO, 2 VIOLINI IN TROMBA MARINA,
2 MANDOLINI, 2 TIORBE, VIOLONCELLO, ARCHI E CEMBALO

F. XII n.º 37

EDIZIONI RICORDI

ISTITUTO ITALIANO ANTONIO VIVALDI

FONDATA DA ANTONIO FANNA

DIREZIONE ARTISTICA DI GIAN FRANCESCO MALIPIERO

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REVISIONE E REALIZZAZIONE DEL BASSO CONTINUO DI
GIAN FRANCESCO MALIPIERO

EDIZIONI RICORDI

ANNO MCMLX

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AVVERTENZA

La realizzazione del basso per il cembalo (inesistente nei manoscritti) è segnata in note più piccole.

Tutte le altre aggiunte del revisore sono tra parentesi.

La sigla F. . n°. . indica l'ordine della catalogazione delle opere vivaldiane eseguita da Antonio Fanna.

Lo schema generale della catalogazione è il seguente:

- F. I - Concerti per violino.
- F. II - Concerti per viola.
- F. III - Concerti per violoncello.
- F. IV - Concerti per violino con altri archi solisti.
- F. V - Concerti per mandolino.
- F. VI - Concerti per flauto.
- F. VII - Concerti per oboe.
- F. VIII - Concerti per fagotto.
- F. IX - Concerti per tromba.
- F. X - Concerti per corno.
- F. XI - Concerti per archi.
- F. XII - Concerti per complessi vari.
- F. XIII - Sonate per violino.
- F. XIV - Sonate per violoncello.
- F. XV - Sonate per fiati.
- F. XVI - Sonate per complessi vari.

Entro ogni singolo gruppo, designato con la cifra romana, l'ordine è determinato dalla cifra araba seguente.

È sembrato opportuno ricorrere ad una catalogazione sistematica, non essendovi elementi per una catalogazione cronologica sia pure approssimativa.

NOTA

Il presente « Concerto » appartiene a un gruppo di quattro composizioni strumentali (una Sinfonia e tre Concerti) commissionate a Vivaldi dall'Ospedale della Pietà, nel 1740, e destinate ad essere eseguite nel corso della visita del Principe Elettore di Sassonia (e Reale di Polonia), Friedrich Christian. Il 21 marzo 1740 il Principe era stato festeggiato con una serenata intitolata: *Il Coro delle Muse*, scritta dal « Maestro di Coro » Gennaro d'Alessandro, su versi di Carlo Goldoni. Il libretto segnala che due delle opere di Vivaldi (delle quattro commissionate dall'Ospedale) erano state eseguite come conclusione delle due parti della serenata. Probabilmente, le altre due (il Concerto, che qui si pubblica, e la Sinfonia) erano state invece poste ad apertura dell'intrattenimento.

L'elegante partitura delle quattro composizioni era stata preparata da Vivaldi stesso (coadiuvato da un copista non identificato) per essere offerta in dono al principe; si trova attualmente conservata nella Biblioteca di Dresda (Sächsische Landesbibliothek: Mus. 2389-0-4).

Il « Concerto » qui pubblicato (ff. 4-35) è tutto di mano del copista. Gli strumenti solisti sono specificati nel titolo:

Concerto / con / Due Flauti / Due Tiorbe / Due Mandolini / Due Salmò / Due Violini in Tromba Marina / et un Violoncello.

Tre degli strumenti usati richiedono alcune parole di commento. Il « Flauto » non è il flauto traverso, ma il « Flauto a becco » (registro di Contralto). Ancora verso la fine del secolo la Pietà possedeva un paio di strumenti denominati « Violini in Tromba Marina » coè violini adattati a suonare in qualche modo in maniera simile alla « tromba marina »: un antico strumento monocordo ad arco (in grado di produrre soltanto la nota DO e i suoi suoni armonici enfaticizzati da un sistema di corde accessorie di risonanza poste all'interno della lunga cassa armonica). Gli strumenti utilizzati da Vivaldi (impropriamente indicati come « trombe ») imitano la « Tromba marina » in passaggi solistici impostati sulle armoniche della nota fondamentale DO. « Salmò » è la translitterazione veneziana di « Scialumò » ossia « Chalumeau ». Questo antico cugino del clarinetto ha una estensione limitata: una undicesima. Lo strumento tenore impiegato da Vivaldi suona però nella estensione SOL₂-DO₄, mentre il « Salmò » normale (cfr. nel « Concerto funebre ») suona nella estensione FA₂-SI_{b4}. La notazione, in chiave di basso, indica note poste un'ottava sotto al suono reale. Da quando gli antichi « chalumeaux » si sono resi introvabili, sono stati sostituiti, nelle esecuzioni moderne, dai clarinetti.

Michael Talbot

Durata: min.10

CONCERTO in Do maggiore

per 2 Flauti, 2 Salmò, 2 Violini in tromba marina, 2 Mandolini, 2 Tiorbe, Violoncello,
Archì e Cembalo

Revisione e realizzazione del basso continuo di

Gian Francesco Malipiero

Antonio Vivaldi

(1678 - 1741)

Allegro molto

The musical score is written for a chamber ensemble. It features the following parts:

- Flauti** (Flutes): I. and II.
- Salmò** (Soprano): I. and II.
- Violini in tromba marina** (Violins in mandolin): I. and II.
- Mandolini**: I. and II.
- Tiorbe** (Theorbo): I. and II.
- Violini** (Violins): I. and II.
- Viole** (Violas)
- Violoncelli** (Violoncellos)
- Contrabbassi** (Contrabasses)
- Cembalo** (Cembalo)

The score is in D major and 3/4 time. The tempo is **Allegro molto**. The key signature has one sharp (F#). The score is arranged by Gian Francesco Malipiero, with a revision and realization of the basso continuo.

This musical score page contains measures 5, 6, and 7 of a symphony. The instruments are arranged in a standard orchestral layout. Measures 5 and 6 are marked with a '5' at the top, and measure 7 is marked with a '7' at the bottom. The score includes parts for Flute (Fl.), Clarinet in B-flat (Cl. in Bb.), Violin (Vni.), Viola (Vle.), Violoncello (Vc.), Double Bass (Cb.), and Cymbals (Cmb.). The notation features various musical symbols such as notes, rests, and dynamic markings like 'f' and 'p'.

Fl.

Cl. in Bb.

Vni.

Vle.

Vc.

Cb.

Cmb.

Fl.

Str.

Vnl in Tr.

Mrd.

Tlor.

Vnl

Vle

Vc.

Cb.

Cmb.

Fl.

Slm.

Vni
in
Tr.m.

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

Cmb.

7 6 7 6

Fl.

Slm.

Vni
in
Tr.m

Mrd.

Tior.

Vni

Vle

Vc.

Cb.

Cmb.

Detailed description: This page contains measures 15, 16, and 17 of a musical score. The score is written for a variety of instruments. The Flute (Fl.) and Snare (Slm.) parts are in the top system. The Violin in Tremolo (Vni in Tr.m) and Maracas (Mrd.) parts are in the second system. The Tabor (Tior.) part is in the third system. The Violin (Vni), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.) parts are in the fourth system. The Cymbal (Cmb.) part is in the fifth system. The key signature is one sharp (F#), and the time signature is 4/4. The music features a mix of melodic lines and rhythmic patterns, with some measures containing accidentals and dynamic markings.

This musical score page, numbered 6, contains staves for the following instruments:

- Fl.** (Flute): Two staves, both playing rapid sixteenth-note passages.
- Slm.** (Soprano Saxophone): Two staves, both playing eighth-note patterns.
- Vni in Tr.m** (Violin in Treble Clef): Two staves, both playing eighth-note patterns.
- Mnd.** (Mandolin): Two staves, both playing rapid sixteenth-note passages.
- Tior.** (Trombone): Two staves, both playing eighth-note patterns.
- Vni** (Violin): Two staves, both playing rapid sixteenth-note passages.
- Vle** (Viola): One staff, playing eighth-note patterns.
- Ve.** (Cello): One staff, playing eighth-note patterns.
- Cb.** (Double Bass): One staff, playing eighth-note patterns.
- Crmb.** (Cymbal): One staff, playing a rhythmic pattern with accents.

The score is organized into three measures. The woodwinds and strings play continuous rhythmic patterns, while the keyboard instruments provide harmonic support with chords and moving lines.

Fl.

Slm

Vni in Tr.m.

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

Umb.

This musical score page, numbered 20, contains measures 1 through 3 of a piece. The score is written for a large ensemble, including Flute (Fl.), Clarinet in B-flat (Slm), Violin in Treble Clef (Vni in Tr.m.), Mandolin (Mnd.), Trombone (Tior.), Violin (Vni), Viola (Vle), Violoncello (Vc.), Contrabass (Cb.), and Upright Bass (Umb.). The key signature is one sharp (F#), and the time signature is 2/4. The Flute and Violin in Treble Clef parts feature rapid sixteenth-note passages with many slurs. The Clarinet in B-flat, Mandolin, and Violin parts also have sixteenth-note figures. The Trombone, Viola, Violoncello, and Contrabass parts play a steady eighth-note accompaniment. The Upright Bass part provides a simple harmonic foundation with chords and eighth notes. The page is numbered 20 in the top left and 7 in the top right.

This musical score page contains measures 8 through 25 of a symphony. The instrumentation includes Flute (Fl.), Snare Drum (Slm.), Violin I (Vni in Tr.m.), Violin II (Vni), Viola (Vle), Violoncello (Vc.), Contrabass (Cb.), and Cymbals (Cmb.). Measures 8-10 show the initial entry of the woodwinds and strings. From measure 11 onwards, the strings play a rhythmic pattern of eighth notes, while the woodwinds play a melodic line with slurs and accents. The cymbals provide a steady background rhythm.

Fl.

Slm.

Vni in Tr.m.

Vni

Vle

Vc.

Cb.

Cmb.

Fl.

Slm.

Vni
in
Tr.m.

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

mb.

The musical score is arranged in a system of staves. The top section includes Flute (Fl.) and Clarinet in B-flat (Slm.) parts. Below these are Violin in Treble Clef (Vni in Tr.m.), Mandolin (Mnd.), and Tenor (Tior.) parts. The bottom section includes Violin (Vni), Viola (Vle), Cello (Vc.), and Double Bass (Cb.) parts. A grand staff for the Double Bass (mb.) is at the very bottom. The score consists of three measures of music. The Flute and Clarinet parts feature melodic lines with grace notes. The Violin in Treble Clef part has a complex, fast-moving melody. The Mandolin and Tenor parts provide harmonic support with rhythmic patterns. The Violin, Viola, Cello, and Double Bass parts form the harmonic foundation with sustained notes and rhythmic patterns. The Double Bass part at the bottom has a simple, steady bass line.

This musical score page contains measures 10 through 30 of an orchestral piece. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 10-20 play a melodic line with eighth and sixteenth notes. Measures 21-30 are silent.
- Slm.** (Soprano Saxophone): Measures 10-20 play a rhythmic line with eighth and sixteenth notes. Measures 21-30 continue with a similar rhythmic pattern.
- Vni in Trm.** (Violin in Trombone): Measures 10-20 play a melodic line with eighth and sixteenth notes. Measures 21-30 continue with a similar melodic pattern.
- Mnd.** (Mandolin): Measures 10-20 play a melodic line with eighth and sixteenth notes. Measures 21-30 are silent.
- Tlor.** (Trombone): Measures 10-20 play a melodic line with eighth and sixteenth notes. Measures 21-30 are silent.
- Vni** (Violin): Measures 10-20 play a melodic line with eighth and sixteenth notes. Measures 21-30 are silent.
- Vle** (Viola): Measures 10-20 play a melodic line with eighth and sixteenth notes. Measures 21-30 are silent.
- Vc.** (Violoncello): Measures 10-20 play a melodic line with eighth and sixteenth notes. Measures 21-30 continue with a similar melodic pattern.
- Cb.** (Contrabass): Measures 10-20 play a melodic line with eighth and sixteenth notes. Measures 21-30 continue with a similar melodic pattern.
- Cmb.** (Cymbal): Measures 10-20 play a rhythmic pattern with eighth and sixteenth notes. Measures 21-30 continue with a similar rhythmic pattern.

The score is written in a single system with multiple staves. A double bar line is present at measure 20. The notation includes various note values, rests, and dynamic markings.

35

Fl.

Cl.

Vni
in
Tr.m.

Mnd.

Tion

Vni

Vie

Vc.

Cb.

Cmb.

6
4

Detailed description: This musical score page contains measures 35 through 38. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Violin in Treble Clef (Vni in Tr.m.), Mandolin (Mnd.), Trombone (Tion), Violin (Vni), Viola (Vie), Violoncello (Vc.), Contrabass (Cb.), and Cymbal (Cmb.). Measures 35 and 36 show active parts for Flute, Clarinet, Violin in Treble Clef, and Violoncello. Measures 37 and 38 are primarily rests for the upper woodwinds and strings, with the Violoncello continuing its line. The Cymbal part is active in measures 35 and 36, playing a rhythmic pattern. The score is written in a single system with multiple staves.

Fl.

Str.

Vni
in
Tr.

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

Umb.

The musical score is arranged in a system of staves. The top section includes Flute (Fl.) and Strings (Str.) staves. The middle section includes Violins in Tremolo (Vni in Tr.), Mandolin (Mnd.), and Trombone (Tior.) staves. The bottom section includes Violin (Vni), Viola (Vle), Violoncello (Vc.), Double Bass (Cb.), and Double Bass (Umb.) staves. The score is written in 4/4 time and consists of three measures. The Flute and Strings staves are mostly empty, with some notes in the first measure. The Violins in Tremolo staff has a complex, fast-moving melody. The Mandolin staff has a simple, steady melody. The Trombone staff has a simple, steady melody. The Violin, Viola, and Double Bass staves have simple, steady melodies. The Double Bass (Umb.) staff has a simple, steady melody.

40

Fl.

Slm.

Vni
in
Tr.m.

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

Umb.

(p)

(1 Solo)

(p)

(p)

Fl.

Sn.

Vni
in
Tr.m

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

Umb.

The musical score for measures 45-48 is arranged in a system of staves. The Flute (Fl.) and Snare Drum (Sn.) parts are in the first system. The Violins (Vni) and Trumpets (Tr.m) are in the second system. The Mnd. (Mandolin) and Tior. (Trombone) are in the third system. The Vni (Violin), Vle (Viola), Vc. (Violoncello), and Cb. (Double Bass) are in the fourth system. The Umb. (Umbrella) part is in the fifth system. The Flute and Snare Drum parts are active throughout the measures, while the other instruments are mostly silent or have minimal activity.

Fl.

Cl.

Bsn.

Vni in Tr.

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

Emb.

The musical score is written for measures 50, 51, and 52. The Flute (Fl.) and Clarinet (Cl.) parts enter in measure 50 with a melodic line marked *(p)*. The Bassoon (Bsn.) part also enters in measure 50 with a similar melodic line. The Violin (Vni in Tr.) and Viola (Vle) parts are silent throughout. The Violoncello (Vc.) and Double Bass (Cb.) parts enter in measure 50 with a rhythmic pattern. The Double Bass (Cb.) part has a melodic line in measure 51. The Embellishment (Emb.) part is silent throughout.

Fl.

slm.

Vni
in
Tr.m.

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

Umb.

The musical score for page 16 features a complex arrangement of instruments. The Flute (Fl.) and Clarinet in B-flat (slm.) parts are highly active, with the Flute playing a melodic line and the Clarinet providing harmonic support. The Violin (Vni) and Viola (Vle) parts are also active, with the Violin playing a melodic line and the Viola providing harmonic support. The Cello (Cb.) and Double Bass (Umb.) parts are more static, providing a steady bass line. The Violoncello (Vc.) part is also active, playing a melodic line. The overall texture is dense and complex, with many overlapping lines and a high level of technical difficulty.

55

Fl.

Clm.

Vni
in
Tr.m.

Mnd.
(p)
(*)
(p)

Tior.

Vni


Vle

Ve.
(III^o Solo)
(p)

Cb.

Cmb.

(p)

★) Ms: 

P.R. 968

Fl.

Str.

Vni in Tr.m.

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

Cmb.

7

8

9

60

Fl.

Slm.

Vni
in
Tr.m.

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

Cmb.

(p)

(p)

Detailed description: This is a musical score for page 60, measures 1-3. The score is written for a large ensemble. The Flute (Fl.) and Flute in Treble Clef (Vni in Tr.m.) parts are silent. The Clarinet in Bass Clef (Slm.) part is also silent. The Mandolin (Mnd.) part plays a rhythmic pattern of eighth notes in the first measure, then rests. The Trombone (Tior.) part enters in the second measure with a melodic line marked (p). The Violin (Vni) and Viola (Vle) parts are silent. The Violoncello (Vc.) and Contrabass (Cb.) parts play a rhythmic pattern of eighth notes in the first measure, then rest. The Cymbal (Cmb.) part plays a rhythmic pattern of eighth notes in the first measure, then rests. The score is written in 3/4 time and features a key signature of one sharp (F#).

Musical score for page 20, measures 65-67. The score is arranged in systems for various instruments. The first system includes Flute (Fl.), Clarinet in B-flat (Clm.), and Bassoon (Bsn.). The second system includes Violin (Vni.) and Trumpet in B-flat (Tr.m.). The third system includes Mandolin (Mnd.) and Tenor (Tior.). The fourth system includes Violin (Vni.), Viola (Vle.), and Cello (Cb.). The fifth system includes Violoncello (Vc.) and Contrabass (Cb.). The sixth system includes Cymbal (Cmb.).

Measures 65-67 are shown. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and chords.

Instrument abbreviations: Fl., Clm., Bsn., Vni., Tr.m., Mnd., Tior., Vni., Vle., Vc., Cb., Cmb.

Measure 65: Fl., Clm., Bsn., Vni., Tr.m., Mnd., Tior., Vni., Vle., Vc., Cb., Cmb. all have rests.

Measure 66: Fl., Clm., Bsn., Vni., Tr.m., Mnd., Tior., Vni., Vle., Vc., Cb., Cmb. all have rests.

Measure 67: Fl., Clm., Bsn., Vni., Tr.m., Mnd., Tior., Vni., Vle., Vc., Cb., Cmb. all have rests.

Fl.

Clm.

Vni
in
Tr.m.

Mnd.

Tior.

Vni

Vle

Vc. (I^o)

Vc. (II^o Solo)

Cb.

Cmb.

6
5^b

7^b

Solo

(mf)

Detailed description: This is a page of a musical score, page 21, containing measures 6 and 7. The score is written for a large ensemble. The instruments and their parts are as follows: Flute (Fl.) and Clarinet in B-flat (Clm.) have whole rests in all measures. Violin I (Vni in Tr.m.) has whole rests. Mandolin (Mnd.) has whole rests. Trombone (Tior.) plays a rhythmic pattern of eighth notes in measures 6 and 7, then rests in measure 8. Violin II (Vni) has whole rests. Viola (Vle) has whole rests. Violoncello I (Vc. I^o) has whole rests. Violoncello II (Vc. II^o Solo) plays a melodic line in measures 6 and 7, then rests in measure 8. Double Bass (Cb.) has whole rests. Piano (Cmb.) provides harmonic support with chords and single notes. Measure numbers 6 and 7 are indicated at the bottom left. Performance markings include 'Solo' and '(mf)' for the Violoncello II part.

Musical score for page 70, measures 22-24. The score is arranged in three systems, each with a grand staff (treble and bass clefs).

- System 1:** Flute (Fl.) and Snare Drum (Sln.). Both parts are silent (indicated by a horizontal line) across all three measures.
- System 2:** Violin (Vni) and Trombone (Tr.m.). Both parts are silent across all three measures.
- System 3:** Mandolin (Mnd.) and Tior. (Tior.). Both parts are silent across all three measures.
- System 4:** Violin (Vni) and Viola (Vle.). Both parts are silent across all three measures.
- System 5:** Violoncello (Ve.) and Contrabass (Cb.). The Violoncello part has a melodic line with eighth and sixteenth notes, including some accidentals (sharps and naturals). The Contrabass part is silent.
- System 6:** Cymbal (Cmb.). The Cymbal part has a rhythmic pattern of eighth notes and rests.

This musical score page, numbered 23, contains ten systems of staves. The instruments and parts are as follows:

- Fl.** (Flute): Two staves, both in treble clef. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff has a key signature of one flat (Bb) and a common time signature (C).
- Sim.** (Soprano Saxophone): Two staves, both in bass clef. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff has a key signature of one flat (Bb) and a common time signature (C).
- Vni in Trm.** (Violin in Trombone): Two staves, both in treble clef. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff has a key signature of one flat (Bb) and a common time signature (C).
- Mnd.** (Mandolin): Two staves, both in treble clef. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff has a key signature of one flat (Bb) and a common time signature (C).
- Tior.** (Trombone): Two staves, both in bass clef. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff has a key signature of one flat (Bb) and a common time signature (C).
- Vni** (Violin): Two staves, both in treble clef. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff has a key signature of one flat (Bb) and a common time signature (C).
- Vle** (Viola): Two staves, both in bass clef. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff has a key signature of one flat (Bb) and a common time signature (C).
- Ve.** (Vocals): Two staves, both in bass clef. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff has a key signature of one flat (Bb) and a common time signature (C). The word *(Tutti)* is written below the first staff.
- Ch.** (Chorus): Two staves, both in bass clef. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff has a key signature of one flat (Bb) and a common time signature (C).
- Umb.** (Upright Bass): Two staves, both in bass clef. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff has a key signature of one flat (Bb) and a common time signature (C).

The score is written in a common time signature (C) and features a key signature change from one sharp (F#) to one flat (Bb) across the systems. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Musical score for measures 75-77. The score is written for a large orchestra and includes the following parts:

- Fl. (Flute): Two staves, both playing a melodic line with eighth notes and slurs.
- Sim. (Soprano Saxophone): Two staves, both playing a rhythmic pattern of eighth notes.
- Vni in Tr. (Violini in Tronchi): Two staves, both playing a melodic line with eighth notes.
- Mnd. (Mandolin): Two staves, both playing a melodic line with eighth notes.
- Tlor. (Tromboni): Two staves, both playing a rhythmic pattern of eighth notes.
- Vni (Violini): Two staves, both playing a melodic line with eighth notes.
- Vle (Viola): One staff, playing a rhythmic pattern of eighth notes.
- Ve. (Vcllo): One staff, playing a rhythmic pattern of eighth notes.
- Cb. (Cello): One staff, playing a rhythmic pattern of eighth notes.
- Cmb. (Contrabbasso): Two staves, both playing a rhythmic pattern of eighth notes.

The score is written in 2/4 time and features a key signature of one sharp (F#). The music is characterized by rapid eighth-note passages and slurs. A star symbol (*) is placed above the Sim. part in measure 76.

★) Ms.:

80

Fl.

Slm.

Vni in Trm.

Mnd.

Tioz.

Vni

Vle

Vo.

Cb.

Cmb.

Detailed description: This page of a musical score contains measures 80 through 83. The instrumentation includes Flute (Fl.), Snare Drum (Slm.), Violin in Trombone part (Vni in Trm.), Mellophone (Mnd.), Trombone (Tioz.), Violin (Vni), Viola (Vle), Violoncello (Vo.), Contrabass (Cb.), and Cymbal (Cmb.). Measures 80 and 81 feature complex woodwind and string patterns with many beamed notes. Measures 82 and 83 show a transition with some instruments resting while others continue their melodic or rhythmic lines. The percussion parts provide a steady rhythmic foundation throughout.

Fl.
 Clar.
 Viol.
 Viol.
 Cello
 Double Bass
 Piano
 Harp

Fl.

Clm.

Vni
in
Tr.m.

Mnd.

Tior.

f

Vni

Vlc

(II^o Solo)

Ve.

Cb.

Cmb.

The musical score is divided into measures 28, 90, and 91. The instruments and their parts are as follows:

- Fl.**: Flute, measures 28-90 are rests, measure 91 has a whole note G4.
- Clm.**: Clarinet, measures 28-90 are rests, measure 91 has a whole note G4.
- Vni in Tr.m.**: Violin in Tremolo, measures 28-90 are rests, measure 91 has a whole note G4.
- Mnd.**: Mellophone, measures 28-90 are rests, measure 91 has a whole note G4.
- Tior.**: Trombone, measures 28-90 are rests, measure 91 has a whole note G4.
- Vni**: Violin, measures 28-90 are rests, measure 91 has a whole note G4.
- Vlc**: Viola, measures 28-90 are rests, measure 91 has a whole note G4.
- (II^o Solo)**: Second Violoncello Solo, measures 28-90 are rests, measure 91 has a whole note G4.
- Ve.**: Violoncello, measures 28-90 are rests, measure 91 has a whole note G4.
- Cb.**: Contrabass, measures 28-90 are rests, measure 91 has a whole note G4.
- Cmb.**: Cymbal, measures 28-90 are rests, measure 91 has a whole note G4.

Fl.

Clm.

Vni
in
Tr.m

Mnd.

Tior.

Vni

Vle

Vc.
(I^o) Solo
(II^o Solo)

Cb.

Cmb.

The musical score is arranged in systems. The first system contains Flute (Fl.), Clarinet (Clm.), Violin in Transposition (Vni in Tr.m), Mandolin (Mnd.), and Trombone (Tior.). The second system contains Violin (Vni), Viola (Vle), Violoncello (Vc.), and Double Bass (Cb.). The third system contains Piano (Cmb.). The Violoncello part features a solo section with a melodic line in the right hand and a supporting bass line in the left hand. The Piano part provides harmonic accompaniment with chords and moving lines in both hands.

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100

Fl.

Slm.

Vni
in
Tr.m.

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

Cmb.

★)

(P)

(P)

(P)

(P)

(P)

★) Ms:

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This musical score page contains measures 105, 106, and 107. The instruments and their parts are as follows:

- Fl.** (Flute): Rests in all three measures.
- Slm.** (Soprano Saxophone): Plays eighth-note patterns in measures 105 and 107, and rests in measure 106.
- Vni in Tr.m.** (Violin in Transposition): Rests in all three measures.
- Mnd.** (Mandolin): Plays a continuous eighth-note pattern in measure 105, followed by rests in measures 106 and 107.
- Tior.** (Trombone): Rests in all three measures.
- Vni** (Violin): Plays eighth-note patterns in measures 105 and 107, and rests in measure 106.
- Vle** (Viola): Rests in all three measures.
- Vc.** (Violoncello): Rests in all three measures.
- Cb.** (Contrabass): Rests in all three measures.
- Cmb.** (Cymbal): Rests in all three measures.

Fl.

Slm.

Vni
in
Tr.m.

Mnd.

Tior.

Vni

Vle

Ve.

Cb.

Cmb.

The musical score is arranged in a system of nine staves. The first staff is for Flute (Fl.), the second for Snare Drum (Slm.), the third for Violin/Trombone (Vni in Tr.m.), the fourth for Mellophone (Mnd.), the fifth for Tuba (Tior.), the sixth for Violin (Vni), the seventh for Viola (Vle), the eighth for Cello (Cb.), and the ninth for Double Bass (Cmb.). The score is divided into three measures. The first measure shows the Snare Drum and Mellophone playing a rhythmic pattern. The second measure shows the Violin/Trombone and Mellophone playing a rhythmic pattern. The third measure shows the Violin/Trombone and Mellophone playing a rhythmic pattern, with the Mellophone playing a melodic line. The Violin and Viola are playing a melodic line. The Cello and Double Bass are playing a melodic line. The Flute and Tuba are playing a melodic line. The Double Bass is playing a melodic line.

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Fl.

Str.

Vni.
in
Tr.

Mnd.

Tior.

Vni.

Vle.

Vc.

Cb.

Cmb.

The musical score is arranged in a system of staves. The top section includes Flute (Fl.), Strings (Str.), Violini in Tr. (Vni. in Tr.), and Mandolin (Mnd.). The middle section includes Trombone (Tior.). The bottom section includes Violini (Vni.), Viola (Vle.), Violoncello (Vc.), Contrabasso (Cb.), and Cymbal (Cmb.). The notation is in standard musical notation with various clefs and time signatures. The page number 115 is at the top left, and the page number 35 is at the top right.

Andante molto

uniti
Mandolini I.II. *p sempre*

uniti
Violini I.II. *p sempre*

Viole *p sempre*

Violoncelli *p sempre*

Contrabbassi

Cembalo *p sempre*

7

120

Mnd.

Vni.

Vle.

Vc.

Cb.

Cmb.

7

125

Mnd. Vni. Vle. Vc. Cb. Cmb.

125 126 127 128 129

130 (V)

Mnd. Vni. Vle. Vc. Cb. Cmb.

130 131 132 133 134

135

Mnd.

Vni.

Vle.

Vc.

Cb.

Cmb.

140

Mnd.

Vni.

Vle.

Vc.

Cb.

Cmb.

Musical score for measures 145-150. The score is written for five staves: Mnd. (Mandolin), Vni. (Violin), Vle. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The key signature is one sharp (F#). The time signature is 4/4. The music features a rhythmic pattern of eighth and sixteenth notes, with a forte (*f*) dynamic marking in measures 148-150. The Cmb. (Cymbal) part is shown below the main staves, featuring a pattern of eighth and sixteenth notes.

Musical score for measures 150-155. The score is written for five staves: Mnd. (Mandolin), Vni. (Violin), Vle. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The key signature is one sharp (F#). The time signature is 4/4. The music features a rhythmic pattern of eighth and sixteenth notes, with a forte (*f*) dynamic marking in measures 150-155. The Cmb. (Cymbal) part is shown below the main staves, featuring a pattern of eighth and sixteenth notes.

Allegro

155

Flauti I. II. *f*

Salmò I. II. *f*

Violini in tromba marina I. II. *f*

Mandolini I. II. *f*

Tiorbe I. II. *f*

Violini I. II. *f*

Viole *f*

Violoncelli *f*

Contrabbassi *f*

Cembalo *f*

The musical score is for measures 155 to 160. It features a full orchestra and piano. The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is 2/4. The score is written for Flutes (Flauti), Oboes (Salmò), Violins in Trombone part (Violini in tromba marina), Mandolins (Mandolini), Horns (Tiorbe), Violins (Violini), Violas (Viole), Violoncellos (Violoncelli), Double Basses (Contrabbassi), and Piano (Cembalo). Each instrument part is marked with a forte 'f' dynamic. The piano part has a bass line with eighth notes and a treble line with chords. The woodwinds and strings play melodic lines with various articulations like slurs and accents.

160

Fl.

Sn.

Vni
in
Tr.m.

Mnd.

Tior.

Vni

Vle

Ve.

Cb.

Cmb.

Detailed description: This page of a musical score contains measures 160 through 165. The score is written for a large ensemble. The Flute (Fl.) and Violin in Tremolo (Vni in Tr.m.) parts feature a continuous sixteenth-note tremolo pattern. The Snare (Sn.) and Mandolin (Mnd.) parts play a rhythmic pattern of eighth notes and quarter notes. The Trombone (Tior.), Violin (Vni), Viola (Vle), Cello (Cb.), and Contrabass (Cmb.) parts provide a harmonic foundation with a mix of quarter and eighth notes, including some rests. The Violoncello (Cmb.) part is written in a lower register, using a bass clef.

This musical score page contains measures 165 through 170. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Snare Drum (Slm.), Violin in the Trombone part (Vni in Tr.m.), Mellophone (Mnd.), Trombone (Tior.), Violin (Vni), Viola (Vle), Violoncello (Vc.), Contrabass (Cb.), and Cymbals (Cmb.). The key signature has one sharp (F#). The time signature is 5/4, with a 3-measure rest indicated at the end of measures 165 and 170. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The Cymbals part is marked with '5/4' and '3' at the end of measures 165 and 170 respectively.

175

This musical score is for the piece "The Rose Tree" (Op. 10, No. 1) by Felix Mendelssohn. It is a piano solo piece, but the arrangement includes various instruments. The score is written for a full orchestra, including Flute (Fl.), Clarinet in B-flat (Cl. in Bb), Violin (Vni), Viola (Vle), Cello (Cb.), and Double Bass (Cmb.). The music is in 3/4 time and features a melody in the upper strings and woodwinds, with a bass line in the lower strings. The score is marked with a piano (p) dynamic and includes various musical notations such as slurs, ties, and accidentals.

This musical score page contains measures 175 through 180. The instrumentation includes Flute 1 (Fl.), Flute 2 (Fl. 2), Clarinet in B-flat (Cl. Bb), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), Contrabass (Cb.), and Piano (Pn.). The key signature has one flat (B-flat major or E-flat minor). The time signature is 4/4. The score features a variety of musical textures, including melodic lines in the woodwinds and strings, and a dense, rhythmic accompaniment in the piano. Dynamics such as *f* (forte) and *ff* (fortissimo) are indicated throughout. The piano part includes figured bass notation at the bottom of the page.

Fl.
Fl. 2
Cl. Bb
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.
Pn.

f
ff
f
f
f
f
f
f
f

b b 7 b 6 5

Fl.

Sn.

Vni.
in
Tr.m.

Mnd.

Tior.

Vni.

Vle.

Ve.

Cb.

Cmb.

Detailed description: This musical score page contains measures 185 through 190. The instrumentation includes Flute (Fl.), Snare (Sn.), Violin/Trombone (Vni. in Tr.m.), Mellophone (Mnd.), Tuba (Tior.), Violin (Vni.), Viola (Vle.), Cello (Ve.), and Double Bass (Cb.). The Flute and Snare parts feature rapid sixteenth-note passages. The Violin/Trombone, Mellophone, Tuba, Violin, Viola, Cello, and Double Bass parts provide a steady accompaniment of eighth notes. The Violin/Trombone part includes a melodic line with some rests. The Mellophone and Tuba parts have rests in measures 188 and 189. The Violin, Viola, Cello, and Double Bass parts have rests in measures 188 and 189. The Flute and Snare parts continue their patterns throughout. The score is written in a single system with multiple staves.

Musical score for measures 190-195. The score is written for the following instruments:

- Fl. (Flute): Measures 190-195 are mostly rests, with a final measure (195) containing a half note G4 and a quarter rest.
- Slm. (Soprano Saxophone): Measures 190-195 are mostly rests, with a final measure (195) containing a half note G4 and a quarter rest.
- Vni in Tr.m. (Violin in Treble Clef): Measures 190-195 contain a continuous melodic line with eighth and sixteenth notes.
- Mnd. (Mandolin): Measures 190-195 are mostly rests.
- Tlor. (Trombone): Measures 190-195 are mostly rests.
- Vni (Violin): Measures 190-195 are mostly rests.
- Vle (Viola): Measures 190-195 are mostly rests.
- Ve. (Vibraphone): Measures 190-195 are mostly rests.
- Cb. (Cello): Measures 190-195 are mostly rests.
- Cmb. (Contra Bass): Measures 190-195 are mostly rests.

200

Fl.

Sn.

Vni
in
Tr.

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

Cmb.

(1 Solo)

f #

Detailed description: This page of a musical score covers measures 200 through 205. The instrumentation includes Flute (Fl.), Snare (Sn.), Violins in Trombone parts (Vni in Tr.), Mellophone (Mnd.), Timpani (Tior.), Violins (Vni), Viola (Vle), Violoncello (Vc.), Contrabass (Cb.), and Cymbal (Cmb.). Measures 200-204 feature active parts for the Flute and Snare, with the Flute playing a melodic line with slurs and ties, and the Snare playing a rhythmic pattern. The other instruments are mostly silent. In measure 205, the Mellophone, Timpani, Violoncello, and Cymbal all play a short, accented phrase marked with a forte (*f*) dynamic and a sharp sign (#). The Viola part also has a solo entry in measure 205, marked "(1 Solo)".

Fl.

Clm.

Vni
in
Tr.m.

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

Cmb.

0

Detailed description: This page contains a musical score for measures 205 through 209. The score is arranged in a system with seven staves. The top two staves are for Flute (Fl.) and Clarinet (Clm.), both of which are silent throughout the measures. The third staff is for Violin in the right hand (Vni in Tr.m.), also silent. The fourth staff is for Mandolin (Mnd.), silent. The fifth staff is for Trombone (Tior.), which plays a melodic line with eighth and sixteenth notes, including some accidentals. The sixth staff is for Violin (Vni), silent. The seventh staff is for Viola (Vle), silent. The eighth staff is for Cello (Vc.), which plays a rhythmic pattern of eighth notes. The ninth staff is for Double Bass (Cb.), which plays a similar rhythmic pattern. The tenth staff is for Piano (Cmb.), which provides harmonic support with chords and single notes. A rehearsal mark '0' is placed below the Trombone staff at the beginning of measure 205.

210

Fl.

Slm.

Vni
in
Tr.m

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

Cmb.

Tasto solo

★) Potrebbe essere arpeggio,
ma non è indicato nel Ms. Tiorbe

I.

II.

215

Fl.

Sim.

Vni in Tr.m.

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

Cmb.

f

(1 Solo)

f

220

Fl.

Slm.

Vni in Tr.m

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

Cmb.

(Tutti)

Fl.

Slm.

Vni
in
Tr.m.

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

Cmb.

Solo
(1^o)

(1^o Solo)

Detailed description: This is a page of a musical score, page 52, for measures 225 through 229. The score is for a large orchestra and piano. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Snare Drum (Slm.), Violins in Tremolo (Vni in Tr.m.), Mellophone (Mnd.), Trombone (Tior.), Violins (Vni), Viola (Vle), Violoncello (Vc.), Contrabass (Cb.), and Piano (Cmb.). The key signature has one sharp (F#), and the time signature is 4/4. Measures 225-228 show a rhythmic pattern of eighth and sixteenth notes across all instruments. In measure 229, the Violoncello (Vc.) and Contrabass (Cb.) have a 'Solo' marking, and the Piano (Cmb.) has a '(1^o Solo)' marking. The score is written in a standard musical notation with staves and clefs.

230 235

Fl.

Slm.

Vni
in
Tr.m.

Mnd.

Tior.

Vnl

Vle

Vc.

Cb.

Cmb.

This musical score page contains measures 240 through 245. The instruments and their parts are as follows:

- Fl.** (Flute): Two staves, both containing whole rests for all six measures.
- Sim.** (Soprano Saxophone): Two staves, both containing whole rests for all six measures.
- Vni in Tr.m.** (Violin in Treble Clef): One staff containing whole rests for all six measures.
- Mnd.** (Mandolin): One staff containing whole rests for all six measures.
- Tior.** (Trombone): Two staves, both containing whole rests for all six measures.
- Vni** (Violin): One staff containing whole rests for all six measures.
- Vle** (Viola): One staff containing whole rests for all six measures.
- Ve.** (Violoncello): One staff with a melodic line starting on a half note G4, followed by eighth and sixteenth notes, and ending with a half note G4 in measure 245.
- Ch.** (Cello): One staff containing whole rests for all six measures.
- Cmb.** (Contra Bass): Two staves. The right staff has a melodic line starting on a half note G4, followed by eighth and sixteenth notes, and ending with a half note G4 in measure 245. The left staff contains a bass line with eighth and sixteenth notes.

Fl.

Slm.

Vcl in Trm.

Mnd.

Tlor.

Vni.

Vle.

Vc.

Cb.

Cmb.

(Tutti)

Detailed description: This page of a musical score contains measures 245 through 250. The instrumentation includes Flute (Fl.), Strings (Slm.), Violins in Trombones (Vcl in Trm.), Mellophone (Mnd.), Trombone (Tlor.), Violins (Vni.), Viola (Vle.), Violoncello (Vc.), Contrabass (Cb.), and Cymbals (Cmb.). Measures 245-247 are mostly rests for the upper woodwinds and strings, with activity in the lower strings and cymbals. In measure 248, the Flute, Mellophone, Trombone, Violins, Viola, Violoncello, and Contrabass all enter with a melodic line. The Flute and Mellophone parts have a key signature change from one flat to two flats (B-flat to B-natural). The Viola and Violoncello parts have a key signature change from one flat to two flats (B-flat to B-natural). The Violins and Contrabass parts have a key signature change from one flat to two flats (B-flat to B-natural). The Trombone part has a key signature change from one flat to two flats (B-flat to B-natural). The strings continue with a rhythmic pattern. In measure 249, the Flute, Mellophone, Trombone, Violins, Viola, Violoncello, and Contrabass continue their melodic line. The Flute and Mellophone parts have a key signature change from two flats to one flat (B-natural to B-flat). The Viola and Violoncello parts have a key signature change from two flats to one flat (B-natural to B-flat). The Violins and Contrabass parts have a key signature change from two flats to one flat (B-natural to B-flat). The Trombone part has a key signature change from two flats to one flat (B-natural to B-flat). The strings continue with a rhythmic pattern. In measure 250, the Flute, Mellophone, Trombone, Violins, Viola, Violoncello, and Contrabass continue their melodic line. The Flute and Mellophone parts have a key signature change from one flat to two flats (B-flat to B-natural). The Viola and Violoncello parts have a key signature change from one flat to two flats (B-flat to B-natural). The Violins and Contrabass parts have a key signature change from one flat to two flats (B-flat to B-natural). The Trombone part has a key signature change from one flat to two flats (B-flat to B-natural). The strings continue with a rhythmic pattern.

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Fl.

Sim.

Vni in Trm.

Mnd.

Tior.

Vni

Vle

Ve.

Cb.

Cmb.

6 5 3#

6 4 3#

The musical score is for measures 258 to 262. It features a full orchestra with the following parts: Flute (Fl.), Flute in C (Sim.), Violin in Treble Clef (Vni in Trm.), Mandolin (Mnd.), Trombone (Tior.), Violin (Vni), Viola (Vle), Violoncello (Ve.), Contrabass (Cb.), and Cymbal (Cmb.). The key signature is one sharp (F#). The time signature is 6/4, with a 5/4 measure at the end of measure 261. The score is marked with a forte (f) dynamic. The music is in a 6/4 time signature, with a 5/4 measure at the end of measure 261. The score is marked with a forte (f) dynamic. The music is in a 6/4 time signature, with a 5/4 measure at the end of measure 261. The score is marked with a forte (f) dynamic.

This musical score page contains measures 265 through 270. The instrumentation includes Flute (Fl.), Strings (Str.), Violins (Vni. in Tr.), Violas (Vle.), Cellos (Cb.), and a Conductor (Cmb.). The score is written for a full orchestra. Measures 265-270 show a complex orchestral texture with various melodic and harmonic lines. The Flute and Violins play a melodic line, while the Strings provide a rhythmic and harmonic foundation. The Viola and Cello parts also contribute to the overall texture. The Conductor part is a simplified version of the orchestral texture, showing the overall harmonic and melodic structure.

Fl.

Str.

Vni. in Tr.

Vle.

Cb.

Cmb.

270 275

Fl.

Slm.

Vni in Tr.m

Mnd.

Tior.

Vni

Vle

Ve.

Cb.

Cmb.

(p)

(p)

p

p

Fl.

Sim.

Vni in Tr.m.

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

Cmb.

(p)

(p)

Detailed description: This page contains a musical score for measures 275 through 280. The instruments are arranged in three systems. The first system includes Flute (Fl.), Snare Drum (Sim.), and Violini in Trombones (Vni in Tr.m.). The second system includes Mellophone (Mnd.), Timpani (Tior.), and Violini (Vni). The third system includes Viola (Vle), Violoncello (Vc.), Contrabass (Cb.), and Cymbals (Cmb.). Measures 275-277 show the Flute and Snare Drum playing a rhythmic pattern of eighth and sixteenth notes. The Mellophone and Timpani are silent. Measures 278-280 feature a melodic line for the Violini in the second system, while the Mellophone and Timpani continue their rhythmic pattern. Dynamics include piano (p) for the Mellophone and Timpani in measures 278-280.

Fl.

Clm.

Vni
in
Tr.m.

Mnd.

Tior.

Vni

Vle

Ve.

Cb.

Cmb.

The musical score consists of seven systems of staves. The first system contains Flute (Fl.) and Clarinet (Clm.) parts, both with whole rests. The second system contains Violin in Treble Clef (Vni in Tr.m.) with whole rests. The third system contains Mandolin (Mnd.) and Tiorista (Tior.) parts; the Mnd. part features a continuous eighth-note pattern with a 'dp' (doppio) marking, while the Tior. part has whole rests. The fourth system contains Violin (Vni) with a melodic line, Viola (Vle) with whole rests, Violoncello (Ve.) with whole rests, and Contrabass (Cb.) with whole rests. The fifth system contains the Continuo (Cmb.) part with whole rests. The score is divided into five measures by vertical bar lines.

This musical score page contains measures 287 through 290. The instrumentation includes Flute (Fl.), Clarinet in B-flat (Clm.), Violin I and II (Vni in Trm.), Viola (Vle), Violoncello (Vc.), Double Bass (Cb.), and Piano (Pmb). The key signature has one flat (B-flat), and the time signature is 4/4. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, while the piano provides a harmonic accompaniment. The score is written for a full orchestra and piano.

Fl.
Clm.
Vni in Trm.
Vle
Vc.
Cb.
Pmb.

295

Fl.

Sim.

Vni in Trm

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

Cmb.

This musical score page contains measures 295 through 300. The instruments and their parts are as follows:

- Flute (Fl.):** Two staves, both containing whole rests for all six measures.
- Soprano Saxophone (Sim.):** Two staves, both containing whole rests for all six measures.
- Trumpet in F (Vni in Trm):** Two staves. The upper staff plays a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment of eighth notes.
- Mandolin (Mnd.):** Two staves, both containing whole rests for all six measures.
- Trombone (Tior.):** Two staves, both containing whole rests for all six measures.
- Violin (Vni):** Two staves, both containing whole rests for all six measures.
- Viola (Vle):** One staff (treble clef) playing a melodic line with eighth and sixteenth notes.
- Violoncello (Vc.):** One staff (bass clef) playing a rhythmic line of eighth notes.
- Double Bass (Cb.):** One staff (bass clef) containing whole rests for all six measures.
- Combinated Band (Cmb.):** Two staves. The upper staff plays chords, and the lower staff plays a rhythmic line of eighth notes.

300

Fl.

Clm.

Vni in Tr.m

Mnd.

Tbn.

Vnl

Vle

Vc.

Cb.

Cmb.

Fl.

Slm.

Vni
in
Tr. a

Mnd.

Tior.

Vni

Vle

Vc.

Cb.

Cn.b.

This musical score page contains measures 305 through 310. The instrumentation includes Flute (Fl.), Snare Drum (Slm.), Violin in Treble Clef (Vni in Tr. a), Mandolin (Mnd.), Trombone (Tior.), Violin (Vni), Viola (Vle), Violoncello (Vc.), Contrabass (Cb.), and Double Bass (Cn.b.). The score is written in a single system with ten staves. Measures 305-310 show a complex rhythmic pattern with many sixteenth and thirty-second notes, particularly in the woodwinds and strings. The percussion parts (Slm. and Cn.b.) provide a steady rhythmic foundation. The page concludes with a double bar line at the end of measure 310.